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THE ART INSTITUTE OF CHICAGO

CATALOGUE

OF AN EXHIBITION OF

MODERN ETCHINGS

AND

DRAWINGS DONE BY ETCHERS



1891

SMITHSONIAN
INSTITUTION

498.

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DECEMBER 1 TO 22

1891

CHICAGO

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DESIGNATION OF GALLERIES.

GROUND FLOOR.	{	ROOM I,	- - - - -	Sculpture Class Room
		ROOM II,		Elbridge G. Hall Collection of Sculpture Egyptian, Assyrian and Early Greek
FIRST FLOOR.	{	ROOM III,	- - - - -	Same: Age of Pheidias
		ROOM IV (Hall),	- - - - -	Same: Roman
		ROOM V,	- - - - -	Same: Later Greek
		ROOM VI,	- - - - -	Same: Roman
		ROOM VII (Hall),	-	Sculpture and Century Drawings
		ROOM VIII,		Elbridge G. Hall Collection of Sculpture Renaissance and Modern.
SECOND FLOOR.	{	ROOM IX,	- - - - -	Library
		ROOM X,	- - - - -	Greek Vases and Antiquities
		ROOM XI,		Hutchinson-Ryerson Collection of Metal Work and Oil Paintings.
		ROOM XII (Hall),	- - - - -	Century Drawings
THIRD FLOOR.	{	ROOM XIII,	- - - - -	Drawings of Reinhart and Beal
		ROOM XIV,	-	Lecture Room, Arundel Reproductions
		ROOM XV (Hall),	- -	Century Drawings and Pictures
		ROOM XVI,	- - - - -	Old Dutch Masters
		ROOM XVII,		The James W. Ellsworth Collection of Paintings.
FOURTH FLOOR.	{	ROOM XVIII,		The James W. Ellsworth Collection of Porcelains.
		ROOM XIX,		Paintings lent by Mr. Albert A. Munger
		ROOM XX,	- - - - -	Collection of Modern Etchings
		ROOM XXI,	- - - - -	Modern Oil Paintings
FIFTH FLOOR.	{	ROOMS XXII, XXIII, XXIV,	- -	School Rooms
SCHOOL BUILDING.	{	ROOMS XXV, XXVI, XXVII, XXVIII, XXIX, XXX,		XXXI, XXXII, XXXIII and XXXIV, School Rooms

THE ART INSTITUTE OF CHICAGO.

The present collection is numbered from 200 up, to prevent confusion with other collections in the Museum. Some of the works are for sale, and particulars may be learned at the desk. The exhibition will be succeeded by an exhibition of the works of Walter Crane, opening December 29.

The Art Institute maintains a permanent exhibition, open every week day from 9 to 5 o'clock. It is free to members and their families at all times, and free to all upon Saturdays and Sundays.

All friends of the Art Institute are invited to become members. Annual members pay a fee of ten dollars for the year. Governing members pay ten dollars a year and an initiation fee of one hundred dollars. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments of the Institute.

December 1, 1891.

THE ART INSTITUTE OF CHICAGO.

The purpose of the present exhibition of etchings is to bring together some of the acknowledged masterpieces produced during the latter half of the nineteenth century; but it is deemed appropriate to strike the keynote of highest quality by including along with these modern works a few etchings done by Rembrandt himself in the seventeenth century—he being by general consent the great representative master whose supremacy as an etcher has never been questioned, and probably never can be.

The examples of Rembrandt's work here exhibited are all from the collection of Seymour Haden, whose own conspicuous originality in the art does not prevent him from frankly declaring himself to be primarily a disciple of Rembrandt.

In continuance of the purpose to confront modern etching with the great works of the seventeenth century, some of Van Dyck's etched portraits are also included.

Several of the finest and rarest modern works in the exhibition are kindly lent by Samuel P. Avery, Esq., and Howard Mansfield, Esq., two New York gentlemen whose collections are probably unsurpassed in the world.

Other rarities or curiosities are from the private collection of Frederick Keppel, the compiler of this catalogue.

It would be impossible within the limits of one exhibition to do justice to all the famous etchers of the past fifty years, and it is therefore deemed wiser to treat the works of a limited number of artists rather fully instead of attempting to represent a larger number inadequately; but this is done without prejudice to several able foreign etchers who are not represented at all. Also the contemporary American school could not be done justice to without a complete exhibition to itself.

The present exhibition being general rather than special, the catalogue is not encumbered with citations of tabulated numbers etc., from the standard books of reference, and such prints as dry-points which, strictly speaking, are not etchings, are nevertheless included along with them.

F. K.

December 1, 1891.

CATALOGUE

*FOR INFORMATION ABOUT ETCHINGS FOR SALE
INQUIRE AT THE DESK.*

REMBRANDT.

Born in Holland, 1606. Died, 1665.

201. LANDSCAPE WITH A RUINED TOWER.

This plate may serve to demonstrate how much of what is best in modern landscape etching is due to Rembrandt.

202. PORTRAIT OF JAN SIX, BURGOMASTER OF AMSTERDAM.

This impression is known in Europe as being one of the very finest in existence.

203. THE TRIUMPH OF MORDECAI.

204. THE GREAT JEWISH BRIDE.

It is asserted in London that this is the only impression of the rare first state that is not already possessed by some public museum.

ANTONIUS VAN DYCK.

Born at Antwerp, 1599. Died in London, 1641.

205. PORTRAIT OF LUCAS VORSTERMANS.

First state.

206. PORTRAIT OF JOANNES DE WAEL.

Rare state before the hand was added.

207. PORTRAIT OF DE MOMPER.

First state.

208. PORTRAIT OF JUSTUS SUTTERMANS.

First state.

JEAN FRANÇOIS MILLET.

Born at Gruchy, Normandy, 1814.

Died at Barbizon, 1875.

Millet, the poet of the poor, is now so famous through his paintings that it is sometimes forgotten that he was equally great as an etcher. On this subject the distinguished American artist, Thomas Moran, once said: "I like Millet's etchings even better than his paintings. When he painted he was thinking of his color, but when he etched he was thinking of his drawing."

209. PORTRAIT OF MILLET.

210. THE WOOL CARDER.

211. PEASANTS GOING TO WORK.

The very rare first state before the name of Millet.
There are four states.

212. PEASANT WITH A WHEELBARROW.

First state.

213. A GIRL MINDING GEESE.

This drypoint is extremely rare.

214. TWO MEN DIGGING.

From the collection of Philippe Burty.

215. A LANDSCAPE WITH YOUNG TREES.

Crayon drawing.

216. PORTRAIT OF A NEIGHBOR.

This carefully finished drawing was purchased at Barbizon, in 1891, from Millet's son Charles. It bears the latter's written authentication at the back.

CHARLES MÉRYON.

Born in Paris, 1821.

Died at the Insane Asylum of Charenton, 1868.

Of this most unhappy genius, Philip Gilbert Hamerton writes: "The case of Charles Méryon is one of those painful ones which recur in every generation to prove the fallibility of popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever."

Twenty-five years ago Méryon would gladly have sold one of his finest prints for the price of his breakfast. The value to-day of that same etching would have sufficed to maintain him in comfort

for a whole year; but neglect, disappointment and want drove him insane, and he died miserably in the madhouse of Paris in 1868.

To him, of all artists, was given the power to make stone walls eloquent. His representations of the buildings of his beloved native city, while faithful and exact, are at the same time instinct with an intense personality all his own.

The twelve prints of Méryon's "Eaux fortes Sur Paris," which Mr. Hamerton justly calls "the most magnificent series of his plates," are here exhibited of a quality altogether exceptional. Most of them are printed on the greenish paper so much sought for by amateurs, and all are in rare early states.

217. PORTRAIT OF MÉRYON.

This portrait was taken by Léopold Flameng the day before Méryon was removed to the lunatic asylum where he died.

THE TWELVE VIEWS OF PARIS.

218. LE STRYGE.

A horned and winged demon of stone, perched high on one of the towers of Notre Dame.

First state, extremely rare.

There are four states.

219. LE PETIT PONT.

220. L'ARCHE DU PONT NOTRE DAME.

221. LA GALERIE DE NOTRE DAME.

222. LA TOUR DE L'HORLOGE.

223. TOURELLE, RUE DE LA TIXÉRANDERIE.

224. SAINT ETIENNE DU MONT.

225. LA POMPE NOTRE DAME.

226. LE PONT NEUF.

227. LE PONT AU CHANGE.

228. LA MORGUE.

229. L'ABSIDE DE NOTRE DAME.

The Apse of Notre Dame is considered to be Méryon's finest plate. The present impression is of unsurpassed beauty. An impression hardly so fine was sold at Christie's auction rooms in London recently for \$625—although Méryon used to be glad to find a buyer for his finest proofs of this magnificent plate at the price of thirty cents!

230. VIEW OF SAN FRANCISCO IN 1855.

Of this curious plate Mr. Marcus Huish, in his catalogue of the artist's works, writes: "This view of San Francisco in 1855 has become a most interesting historical document." The commission for the plate was given to Méryon by two French bankers, who furnished him with five small daguerrotypes taken on the spot. These plates having been taken at different hours of the day, showed in some the light coming from the right, in others from the left. This troubled the artist greatly, as did the whole plate, which, in fact, hastened on the course of his mental malady.

CHARLES JACQUE.

Medal of Honor of the Paris Exposition.

This distinguished painter and etcher was born in Paris in 1813. He was the friend and comrade of the "masters of 1830," such as Corot, Troyon, Millet and Daubigny, but he has outlived them all, and is still a vigorous old man at the age of seventy-eight. As an etcher his work extends over a period of sixty years, and one of his later plates, the *Bergerie Béarnaise*, won a medal of honor at the Paris Exposition of 1889.

Jacque's works are pre-eminent for a certain sweet poetic rusticity. He has never cared to delineate the sordid and the ugly.

231. PORTRAIT OF CHARLES JACQUE.

232. LE HAMEAU.

233. LA GARDEUSE DE DINDONS.

234. PIFFERARIS.

235. CHAUMIÈRES BOURGUIGNONNES.

236. L'ABREUVOIR.

237. L'ÉTÉ.

238. UNE AMITIÉ.

239. LE MATIN DU PREMIER JOUR DE L'AN.

240. LE REPOS.

241. PECHE AU GARDONS.

242. COQ ET POULES.

243. LA SOURCIÈRE.

244. UNE FEMME AVEC DES PORCS.

245. L'ABREUVOIR DES MOUTONS.

246. TROUPEAU DE MOUTONS.

247. DANS LE BOIS.

248. CRÉPUSCULE POÉTIQUE.

An original lithograph.

249. LA BERGERIE. (1859.)

Fine proof presented by the artist to the mayor of Barbizon. Some critics have pronounced this plate the finest etching of modern times. The plate is destroyed.

250. LA BERGERIE BÉARNAISE.

Medal of Honor of the Paris Exposition, 1889.

251. PENCIL SKETCHES OF THREE FOWLS.

252. CRAYON DRAWING OF A PEASANT.

From the collection of Maxime Lalanne.

FÉLIX BRACQUEMOND.

Medal of Honor of the Paris Salon.

Bracquemond was born in Paris in 1833. His etchings are characterized by vigorous originality rather than by superficial pret-

teness. In America his works have never had the popularity they merit, but in France—and especially among the artists of Paris—Bracquemond ranks as a master. He has recently taken up reproductive etching with brilliant success.

253. PORTRAIT OF BRACQUEMOND.

From the painting by himself, etched by Rajon.

254. STUDIES OF FOLIAGE.

First state. (There are six states.)

255. BIRDS NAILED TO A BARN DOOR.

256. MARGOT LA CRITIQUE.

257. PORTRAIT OF THE ACTOR FERRAND.

258. THE THAMES AT LIMEHOUSE.

259. PORTRAIT OF ALPHONSE LEGROS.

First state, very rare.

260. UN VIEUX COQ.

261. UN VIEUX COQ.

Drawing for the etching.

262. PORTRAIT OF EDMOND DE GONCOURT.

263. WINTER.

264. PORTRAIT OF ERASMUS, after Holbein.

Rare early state.

MAXIME LALANNE.

Born at Bordeaux, 1827. Died in Paris, 1886.

“No one ever etched so gracefully as Maxime Lalanne,” writes Mr. Hamerton. He was the teacher of nearly every one of the eminent French landscape etchers of the present day, and his treatise on the technical methods of the etcher is the standard text-book on the subject.

Lalanne’s reputation has suffered great injury through his imprudence in allowing the unprincipled house of Cadart to publish a number of his plates. These were printed carelessly and cheaply, and the market was flooded with worthless ‘proofs.’ The present collection may be a revelation to those who are familiar with Cadart’s publications only. Fortunately many of the finest plates remained in the artist’s possession.

Lalanne was himself an expert printer, and all the examples here shown are choice proofs from the artist’s own private collection. They were purchased from his widow shortly after his death.

265. PORTRAIT OF MAXIME LALANNE.

266. RUE DE LA TONNELLERIE.

Rare remarque proof.

267. THE SEINE AT BEZONS.

268. THE SEINE AT ARGENTEUIL.

Rare unpublished state before the plate was divided.

269. THE THAMES AT RICHMOND.

Rare unpublished state.

270. CONFLAGRATION IN THE HARBOR OF BORDEAUX.

271. THE ACACIAS.

272. THE PONT DES ARTS, PARIS.

273. AT ZAANDAM, HOLLAND.

274. SKETCHES IN BARCELONA.

Unpublished state before the plate was divided.

275. VIEW OF BORDEAUX.

276. VIEW FROM THE PONT ST. MICHEL, PARIS.

277. WINDMILL AT HAARLEM, HOLLAND.

278. CANAL IN AMSTERDAM.

279. HENNEBONT, FRANCE.

280. THREE VIEWS AT CALVADOS.

Unpublished state before the plate was divided.

281. SOUVENIR OF BORDEAUX.

Rare unpublished state.

282. THE QUAY AT BORDEAUX.

For delicacy and comprehensiveness combined this rare unpublished plate has probably never been surpassed.

283. NEAR RICHMOND, ENGLAND.

284. ARGENTEUIL. (Siege of Paris.)

-
285. ELM TREES AT CÉNON.
286. AN OLD STREET AT VITRÉ.
287. SOUVENIR OF TROUVILLE.
288. THE PORT AT TROUVILLE.
289. THE BLACK ROCKS.
290. PORTRAIT OF MARSHAL MCMAHON.
Rare unpublished plate.
291. CATTLE, after Troyon.
292. CLASSICAL LANDSCAPE, after Claude.
293. MORNING, after Daubigny.
294. EVENING, after Daubigny.
295. GENERAL VIEW OF PARIS.
296. THE BRIDGES OF PARIS.
297. THE CANAL AT MONTIGNY.
One of Lalanne's finest plates.
298. PARIS FROM THE TROCADERO.
Original pen drawing.
299. TROUVILLE.
Original crayon drawing.
300. BORDEAUX.
Original crayon drawing.

FÉLIX BUHOT.

This thoroughly original artist was born at Valognes, Normandy, in 1847. Buhot is an intellectual and progressive French gentleman. He is never dull and never commonplace. If he is sometimes fantastic he is honestly so, and his brilliant pictures, so full of action, are the spontaneous expression of the man himself.

301. PORTRAIT OF FÉLIX BUHOT.

This is a photograph retouched by the artist and surrounded by various emblems of the etchers' art. In the distance is seen Buhot's native city, Valognes.

302. THE BAY OF ST. MALO.

303. THE PIER AT FOLKESTONE.

Of this drypoint 50 proofs were taken.

304. THE PIER AT FOLKESTONE, NIGHT.

305. A FUNERAL, BOULEVARD DE CLICHY, PARIS.

Retouched in silver and gold.

306. BURIAL OF THE BURIN.

An allegory representing the burial and apotheosis of the line engraver's implement, while Etching comes thundering on in the form of an express train.

307. WESTMINSTER PALACE, LONDON.

308. THE SAME—FIRST STATE.

Proof No. 2 of 4 taken.

309. THE SAME—SECOND STATE.

One of 5 proofs taken.

310. THE SAME—FINISHED ARTIST'S PROOF.

No. 12 of 25 taken.

311. THE CLOCK TOWER, WESTMINSTER.

312. THE SAME—FIRST STATE.

Four proofs taken.

313. THE SAME—SECOND STATE.

Eight proofs taken.

314. THE SAME—FINISHED ARTIST'S PROOF.

315. LA GRANDE CHAUMIÈRE.

316. LE SOLEIL COUCHANT.

317. THE MEDWAY, ENGLAND.

318. LANDSCAPE WITH GEESE.

319. NORMAN VILLAGE CHURCH.

An experiment in soft-ground etching.

320. AN ILLUSTRATED LETTER.

A drawing representing the artist's studio in disorder on his return from a journey.

ALPHONSE LEGROS.

Born at Dijon, 1837.

It is a somewhat violent transition from the brilliant and mercurial Buhot to the serious and earnest Legros.

The latter, though a Frenchman, has been Professor of Art at University College, London, for the past twenty years, and some of the best of the younger painters and etchers of the British school are his pupils.

Special exhibitions of the etchings and drawings of Professor Legros have been held in New York, London and Paris within the last two years.

321. PORTRAIT OF ALPHONSE LEGROS.

322. THE WOODCUTTERS.

First state, 3 proofs taken.

323. PORTRAIT OF CARDINAL MANNING.

Plate destroyed.

324. STUDY OF TWO HEADS.

Plate destroyed.

325. ANTIQUE MASK.

Plate destroyed.

326. PORTRAIT OF SIR FREDERICK LEIGHTON, P. R. A.

327. PORTRAIT OF SEYMOUR HADEN.

Original mezzotint.

328. PORTRAIT OF THE SCULPTOR RODIN.

329. HEAD OF A MODEL.

330. THE STORM.

331. DEATH AND THE WOODMAN.

-
332. DESPERATION.
333. BANKS OF THE VENELLE.
334. BIRCH TREES, MORNING.
335. A MEADOW IN SUNSHINE.
336. THE POOL.
337. A MEADOW NEAR AMIENS.
338. THE GRAND CANAL.
339. PORTRAIT OF THE SCULPTOR DALOU.
340. PORTRAIT OF C. J. POYNTER, R. A.
341. THE TOWN CRIER.
Original lithograph, 25 proofs taken
342. DEATH OF THE VAGABOND.
Original drawing.
343. EARLY MORNING.
Original drawing.
344. STUDY OF A HEAD.
Original drawing.
345. A GROUP OF STUDIES.
Original drawings.
346. STUDIES OF HEADS.
Original drawings.

347. PORTRAIT DRAWN IN SILVERPOINT.

348. PORTRAIT DRAWN IN SILVERPOINT.

The discovery of this beautiful process is ascribed to Leonardo da Vinci. Raphael also practiced it. The design is drawn on a prepared paper with a point of pure silver. Every touch of the silver is absolutely indelible and cannot be altered or erased, and for this reason the process can only be practiced by artists endowed with unerring sureness of hand.

CHARLES STORM VAN'S GRAVESANDE.

Holland, of old the land of painter-etchers *par excellence*, has in our day produced at least one veritable master in the person of Storm van's Gravesande, who was born there in 1841, and who has devoted his life to the delineation of the characteristic scenery of his native country. A remarkable feature of his work is the apparent ease and simplicity with which the most beautiful effects are realized. One of our best critics, John Williamson Palmer, writes: "I find Gravesande the ideal painter-etcher, whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this." (See *Beauties and Curiosities of Engraving*.)

349. DORDRECHT CATHEDRAL.

Plate destroyed.

350. A COUNTRY ROAD, HOLLAND.

Original drawing.

351. A CORNER OF AMSTERDAM.

Original drawing.

352. FISHING BOATS, HOLLAND.

Plate destroyed.

353. MOONLIGHT ON THE BIESBOSCH.

Plate destroyed.

354. A DUTCH SAWMILL.

Plate destroyed.

355. THE VILLAGE OF ZANDVOORT.

Plate destroyed.

356. AN OLD PIER.

357. SKETCHES ON THE BEACH, KATWYK.

358. CANAL NEAR RYNSBURGH.

359. THE RIVER VECHT.

Plate destroyed.

360. OLD HOUSE NEAR KATWYK.

361. DUTCH HERRING FLEET.

Plate destroyed.

362. FELLING TIMBER.

363. THE VILLAGE OF KATWYK.

364. SUBURBS OF DORDRECHT.

The artist's model proof for his printer.

365. AN OLD OAK, ZANDVOORT.

The artist's model proof for his printer.

SEYMOUR HADEN.

Born in London, 1818.

President of the Royal Society of Painter-Etchers.

Fellow of the Royal College of Surgeons.

Francis Seymour Haden, being the best known of all modern painter-etchers, needs no introduction here.

How this busy and successful surgeon took up etching as a pastime, and how with it he has produced masterpieces that any professional artist would be proud to own, is a story too well known to be repeated.

In Paris, especially, Seymour Haden ranks as the greatest of all landscape etchers; and though the French do not love English art, yet they awarded him a medal of honor at the last Paris Exposition. Only two such medals for etching were awarded, the other went to the veteran Charles Jacque.

366. PORTRAIT OF SEYMOUR HADEN AT THE AGE OF 62.

This line engraving, by Sherborn, is in itself a very remarkable print. It is modeled on the quaint work of the German "Little Masters," of the school of Albert Dürer, and is in itself a proof that high-class line engraving is not yet totally dead.

367. PHOTOGRAPHS OF SEYMOUR HADEN.

Taken in New York in 1883.

368. THAMES FISHERMEN.

Etched in 1859. First state; extremely rare.

369. SHERE MILL POND.

Second state (four states).

In reviewing the Shere Mill Pond in ETCHING AND ETCHERS, Mr. Hamerton writes: "A great critic of literature observed to me that it needed courage to praise without reserve; and there is so little reserve in what I have to say that I need this courage now. With the single exception of one plate by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."

370. THE DESTROYED PLATE OF "SHERE MILL POND."

371. MYTTON HALL.

First state. Plate destroyed.

372. EARLY MORNING IN RICHMOND PARK.

First state.

373. THE SAME.

Second state. Plate destroyed.

374. SUNSET IN IRELAND.

Rare early proof before the left bank was altered.

375. THE SAME.

The published state.

376. THE DESTROYED PLATE OF "SUNSET IN IRELAND."

377. HAND'S ETCHING.

In the same frame with this print will be found Seymour Haden's own etching needle. This historic little implement served the artist for about forty years. He gave it to its present owner to emphasize his declaration that his work with it was finished, and that thereafter he would etch no more:

378. THE MOUTH OF A BROOK.

Plate destroyed after six impressions were printed.

379. BREAKING UP OF THE WARSHIP AGAMEMNON.

This interesting proof bears an inscription by the artist, stating that it is the first impression ever taken from this celebrated plate. In all subsequent impressions of the published "first state" the sails of a passing vessel are seen behind the mizzen mast of the Agamemnon. There are also several other additions and alterations.

380. THE AGAMEMNON, a mezzotint.

This repetition in mezzotint was done sixteen years after the original etching.

381. WINDSOR.

First state, twenty-five proofs taken.

There are four states. The plate is destroyed.

382. CHALLOW FARM.

First state.

383. CALAIS PIER, after Turner.

Rare proof before the published first state. The plate is destroyed.

384. THE ORIGINAL DRAWING FOR "MYTTON HALL."

385. THE RIVER HODDER, LANCASHIRE.

Original drawing.

386. BELOW MYTTON, LANCASHIRE.

Original drawing.

387. CONFLUENCE OF THE RIBBLE AND THE CALDER.

Original pencil sketch.

NOTE.—The present is the first occasion on which any drawing by Seymour Haden has been publicly exhibited.

JAMES MCNEILL WHISTLER.

Born at Lowell, Mass., in 1834.

While we are all more or less proud to claim Whistler as an American citizen we have less warrant in claiming him as an American artist, seeing that after he had left the Military Academy at West Point he studied his art in Paris, and has been practicing it in London since 1859.

Few men have ever been so unmercifully ridiculed as Whistler; but notwithstanding this (perhaps partly because of it), he now stands recognized as being a great original master, both as painter and as etcher.

388. PORTRAITS OF WHISTLER.

389. STREET AT SAVERNE.

390. THAMES POLICE. (1859.)

First state.

391. 'LONG-SHORE MEN. (1859.)

392. ROTHERHITHE, LONDON. (1860.)

393. CADOGAN PIER.

394. THE KITCHEN.

395. PUTNEY BRIDGE.

396. TWO DOORWAYS, VENICE.

397. GRAND CANAL, VENICE.

Unique proof of an unpublished plate, full of additional drawing, by Whistler.

398. PORTRAIT OF THE SCULPTOR DRUET.

Very rare.

399. PORTRAIT OF ARTHUR HADEN.

400. BEAD STRINGERS, VENICE.

401. HOUNDSDITCH.

402. THE SWAN INN, CHELSEA.

403. ORIGINAL PEN DRAWING.

404. THE LONG HOUSE, AMSTERDAM.

405. THE PALACE, BRUSSELS

REPRODUCTIVE ETCHING.

Thus far this catalogue has dealt with the works of the original painter-etchers only. But reproductive etching, which copies or translates the paintings of other artists, is an important branch of the etcher's art also.

As representative reproductive etchers we may cite Léopold Flameng, who may be called the founder of the brilliant contemporary school, and his equally able pupil, the late Paul Rajon.

LÉOPOLD FLAMENG.

Medal of honor of the Paris Salon.

Born of French parents at Brussels in 1831, Flameng became an expert line engraver, but afterwards devoted himself to the freer and more expeditious work of etching. His technical abili-

ties are so wonderful that Mr. Hamerton writes of them: "He can overcome any difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."

406. SASKIA, WIFE OF REMBRANDT, after Rembrandt.

Remarque proof, unpublished state.

407. CHRIST HEALING THE SICK.

Copy of Rembrandt's famous "Hundred Guilders Print." Nothing that Flameng has done attests his wonderful skill of eye and hand more than this copy of Rembrandt's most renowned etching. What Rembrandt did with facility and abandon, Flameng has copied with the most minute fidelity which (forgetting Rembrandt's creative genius) was a far more difficult performance.

408. THE NIGHT WATCH, after Rembrandt.

409. REMBRANDT LAUGHING.

First state. Only two proofs taken.

410. PIERROT, after Watteau.

Artist's proof.

411. CHRIST BLESSING CHILDREN, after Rembrandt.

412. MARINE, after Ruysdael.

413. TASSO IN PRISON, after Eugène Delacroix.

414. PORTRAIT OF RUBENS, after Rubens.

Early trial proof.

415. HASSAN AND NAMOUNA, after Regnault.

416. PORTRAIT OF M^{LE}. MAYER, after herself.

From the pastel in the Louvre.

417. THE "CHANDOS" PORTRAIT OF SHAKESPEARE.

This plate occupied the place of honor at the Paris Salon of the present year. It was etched from the painting of the same size, formerly owned by the Dukes of Chandos, but now in the National Portrait Gallery, London. The painting is ascribed to Richard Burbage, the friend and companion of Shakespeare.

418. ALDUS AND GROLIER, after François Flameng.

From the painting by the etcher's son.

This painting, representing the great Venetian printer, and the famous French amateur of fine books, was donated to the Grolier Club, of New York, by Samuel P. Avery, Esq.

The etching was a private plate, and was destroyed after one proof had been printed for each member of the Grolier Club.

419. PORTRAIT OF MADAME HÉDOUIN.

Etched from life by Flameng in 1866.

420. PORTRAIT OF SEYMOUR HADEN.

Original etching from life, done by Flameng in 1875.

421. REMBRANDT'S HOUSE AT AMSTERDAM.

Drawn and etched by Flameng.

PAUL RAJON.

Rajon was born at Dijon about the year 1845, and died near Paris in 1888. No artist has ever etched or engraved finer portraits from paintings done by other hands.

Rajon visited the United States in 1886 and 1887.

422. PORTRAIT OF CHARLES DARWIN, after Oules.

This plate has taken rank as an absolute masterpiece. The plate is destroyed.

423. PORTRAIT OF SUSANNA ROSE, after Paul Sandby.

This rare private plate is considered Rajon's finest work.

PORTRAIT OF BRACQUEMOND.

424. PORTRAIT OF JOHN STUART MILL, after Watts.

425. PORTRAIT OF DR. POCHIN, after Oules.

426. PORTRAIT OF THOMAS CARLYLE, after Watts.

427. PORTRAIT OF "GEORGE ELIOT," after Burton.

428. PORTRAIT OF MEISSONIER.

Rare unpublished plate.

429. PORTRAIT OF TOURGUENIEFF, from a photograph.

430. PORTRAIT OF JULES BRETON, after himself.

Three different states.

431. PORTRAIT OF HENRY WARD BEECHER.

Done in New York in 1887.

Rare early proof from Rajon's collection, retouched by Rajon with crayons.

432. PORTRAIT OF TENNYSON, at the age of 70.

Etched from life by Rajon.

Both as a work of art and as a likeness this is considered one of the artist's finest works.

433. PORTRAIT OF MRS. GROVER CLEVELAND.

Done from life by Rajon in 1886.

434. AN ALSATIAN GIRL.

The etching and the original drawing by Rajon.

435. PORTRAIT OF A LADY.

Original drawing.

436. PORTRAIT OF A LADY.

Original drawing.

437. STUDY OF A HEAD.

Original pastel.

438. PORTRAIT OF AN OLD PEASANT WOMAN.

Original drawing.

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